

775 DUPLEX AVE
TORONTO ONT

M5

BBR

Monday Oct 22nd 1919

Dear Mrs Barron,-

To me, you will always be "Miss Pitt" - as due to our long association, I think you that way.

Having been with T. Gilmore, on Saturday evening - I learned of your intention to publish a book, - and hereby take the liberty of recommending a firm in Toronto.

Best wishes for your success.

Sincerely

"Old St. Johner". Louise Kirby.

2011



THOMAS ALLEN & SON LIMITED

Publishers
AND PUBLISHER'S REPRESENTATIVES

250 STEELCASE ROAD EAST
MARKHAM, ONTARIO L3R 2S3
TELEPHONE (416) 495-9126

REGISTERED

November 1, 1979

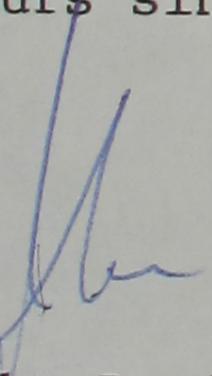
Mrs. Elizabeth Barron
6416 Clare Crescent
Niagara Falls
Ontario
L2G 2E2

Dear Mrs. Barron:

Please excuse my tardiness in not answering your inquiry as to whether there might be any viability of our publishing "A STRANGE CHRONICLE, The Power and Influence of Dr. R. Tait McKenzie". Your manuscript is indeed very interesting, however, with the extreme economies today and the fact that you mentioned that there is already material on Dr. McKenzie, I regretfully state that we would not be able to take on a project such as this.

I thank you very much for getting in touch with us, and it is very pleasant to have the opportunity to communicate with personal friends of the family.

Yours sincerely,


John D. Allen
President

JDA:sh

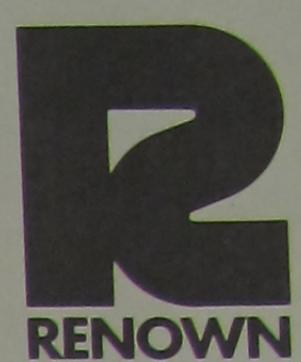
enc.

21.1



THE RENOWN PRINTING CO. LTD.
4795 KENT AVE. NIAGARA FALLS. CANADA
L2H 1J5 TELEPHONE 416-356-7721
THE CREATIVE PRINTING HOUSE
LITHOGRAPHERS & GRAPHIC DESIGNERS

OUR QUOTATION



DATE 3rd. November, 1978 NO. 6651
PLEASE QUOTE ABOVE NO. WHEN ORDERING

ATTENTION _____ CUSTOMER Mrs. Elizabeth P. Barron

ADDRESS 6416 Clare Crescent, Niagara Falls, Ontario.

IN REPLY TO YOUR REQUEST OF _____ REQ. NO. _____ WE ARE PLEASED TO SUBMIT OUR QUOTATION AS FOLLOWS:

QUANTITY	DESCRIPTION	PRICE	UNIT
1,000	<p>REPRODUCTION OF "A STRANGE CHRONICLE" BOOKS</p> <p>Size: 5" x 8" per page</p> <p>Stock: Cover - 12pt. Cornwall ctd. card C2S white Inside - 60lb. #1 offset book white</p> <p>Colour: Lithographed two colours one side - cover Lithographed black only throughout - inside</p> <p>We to completely reset type copy, paste-up and supply rproof.</p> <p>10 - 5" x 7" halftones included; customer to supply glossy prints for same.</p> <p>No design costs included for front cover.</p> <p>We to fold, gather and saddle-stitch on 8" edge.</p> <p>72 page plus cover books</p>	\$ 2,512.80	the lot

THIS QUOTATION IS CALCULATED ON INFORMATION AND/OR COPY SUPPLIED BY YOU AND IS SUBJECT TO CHANGE IF SUCH INFORMATION AND/OR COPY IS ALTERED IN ANY WAY.
THIS QUOTATION IS VALID FOR 30 DAYS FROM ABOVE-NOTED DATE. RECOGNIZED TRADE CUSTOMS APPLY TO ABOVE.

ABOVE PRICES ARE F.O.B. Niagara Falls, Ontario TERMS To be agreed

SALES TAX es extra, if applicable DELIVERY _____

PER I. Taylor (Mrs)

THE RENOWN PRINTING COMPANY LIMITED, 4795 KENT AVENUE, P.O. BOX 30, NIAGARA FALLS, ONTARIO L2E 6S8 (416) 356-7721
MEMBER: GRAPHIC ARTS INDUSTRIES ASSOCIATION • NIAGARA PENINSULA GRAPHIC ARTS ASSOCIATION • PRINTING INDUSTRY OF AMERICA

CONDITIONS OF CONTRACT

1. **QUOTATIONS:** Specifications of customers should be comprehensive and complete. Any deviation from original specifications carries an implied understanding for revision of prices. Quotations are based upon regular hourly rates of wages and costs of materials prevailing at date of quotation, and are subject to amendment or withdrawal at any time prior to the receipt and acceptance of an order by the Printer. Quotations normally are based on continuous and uninterrupted delivery of complete order; however, in the event that an order is produced during an extended period, either as a result of customer delays or due to the nature of the job itself, then the customer agrees that the Printer may, at the latter's option, increase the price proportionate to any increase in hourly rates of wages and/or cost of materials. In such cases it is the obligation of the Printer so to advise the customer within ten days of any such increase.
2. **ORDERS AND CONTRACTS** received and accepted by the Printer may be cancelled or changed only upon terms that will fully compensate for loss.
3. **PRELIMINARY WORK** performed at customer's request by the Printer will be charged for at the Printers current rates.
4. **SKETCHES, COPY, DUMMIES** and all preparatory work created or furnished by the Printer shall remain his exclusive property and no use of same shall be made, nor may ideas obtained therefrom be used, except upon compensation to be determined by the Printer.
5. **COPY** must be legible and edited. An additional charge will be made whenever bad or poorly prepared copy is supplied, or copy submitted in any form which prevents it from being readily handled.
6. **STYLE:** When style, type, or layout are left to the Printer's judgement, changes made by customer from that style, type, or layout, will be charged as author's alterations.
7. **PROOFS:** A proof shall be submitted with the original copy. Corrections, if any, to be made thereon and to be returned marked "O.K." or "O.K. with corrections" and signed with name or initials of person duly authorized to pass on same. If a revised proof is required request must be made when proof is returned.
8. **ALTERATIONS:** Quotations are for work according to the original specifications. If through customer's error, or change of mind, work has to be done a second or more times, such extra work will carry an additional charge, at the Printer's current rates for the work performed.
9. **REPAIRS**, changes, trimming, mortising, mounting, special proving or any extra work required on all materials which are furnished by the customer, including but not limited to drawings, engravings, electrotypers, and film, shall be billed at the Printer's current rates.
10. **COLOR PROOFING:** While every effort will be made to obtain a close match, because of the differences in equipment and conditions between the colour proofing and the pressroom operations, a reasonable variation in colour between colour proofs and the completed job shall be acceptable.
11. **PRESS PROOFS:** An extra charge will be made for press proofs, unless the customer is present when the form is made ready on the press, so that no press time is lost. Presses standing awaiting O.K. of customer will be charged at the Printer's current rates for the time so consumed.
12. **MATERIAL SUPPLIED BY CUSTOMER** - (a) The Printer may reject any paper, plates or other materials supplied or specified by the customer which appear to him to be unsuitable. Additional cost incurred if materials are found to be unsuitable during production may be charged.
(b) Where materials are so supplied or specified, responsibility for defective work will not be accepted by the printer unless this is due to his failure to use reasonable skill and care.
(c) Quantities of materials supplied shall be adequate to cover normal spoilage.
13. **POSTAGE, POSTAL CARDS, STAMPED ENVELOPES ETC.**, requiring cash expenditures by the Printer are subject to a handling charge.
14. **QUANTITY DELIVERED:** Over-runs and under-runs not to exceed 10% of the amount ordered shall constitute an acceptable delivery and the excess or deficiency shall be charged or credited to the customer.
GENERAL LIEN - Without prejudice to other remedies, the Printer shall in respect of all unpaid debts due from the customer have a general lien on all goods and property in his possession (whether worked on or not) and shall be entitled on the expiration of 14 days notice to dispose of such goods or property as he thinks fit and to apply any proceeds towards such debts.
15. **ALL PROPERTY** belonging to the customer will be handled and stored only at the customer's risk and such handling and storage charged for at the Printer's current rates.
16. **RESPONSIBILITY FOR ERRORS:** The Printer is not responsible for errors if work is printed as per customer's "O.K." No financial or other responsibility whatsoever is assumed for errors, or damages resulting from errors, other than the replacing of the order to meet the original specifications.
17. **LEGAL RESPONSIBILITY:** The customer will indemnify and hold the Printer safe and harmless against any prosecution or suit arising from or prompted by the use of any material, including the copy supplied to the Printer by the customer and/or his agents.
ILLEGAL & OBJECTIONABLE MATTER - The Printer shall not be required to print any matter which in his opinion is or may be of an illegal, objectionable or libellous nature.
18. **OVERTIME:** All overtime authorized by the customer shall be charged for at the Printer's overtime rates.
19. **DELIVERY** - (a) Unless otherwise specified the price quoted is F.O.B. Niagara Falls, Ontario, and is for a single shipment. Quotations are based on continuous and uninterrupted delivery of complete order, unless specifications distinctly state otherwise.
(b) All contracts and deliveries are made contingent upon wars, strikes, fires, floods, accidents or other contingencies beyond the Printer's control.
20. **STANDING MATTER** - (a) Metal, film, glass and other materials used by the Printer in the production of type, plates, moulds, stereotypes, electrotypers, film-setting, negatives, positives, and the like shall remain his exclusive property.
(b) Type may be distributed and lithographic, photogravure, or other work effaced immediately after the order is executed unless written arrangements are made to the contrary. In the latter event, rent may be charged.
21. **PROGRESS INVOICES:** On jobs which are in process for several months, progress invoices may be submitted for work to date.
22. **TERMS:** Established customers: Net 30 days.
Other accounts: 50% Down payment required with this order and balance to be paid on completion of order.
Service Charge of 1-1/2% per month charged on overdue accounts.
Federal & Provincial Taxes extra on all orders except where client proves exemption.
23. **LAW:** These conditions and all other express terms of the contract shall be governed and construed in accordance with the laws of the place and Province of Canada wherein the head office of the Printer is located, unless otherwise specified in writing.
In the event of a dispute arising as to any part of the contract, including non-payment of account, the customer shall be liable for court costs, reasonable attorney's fees and payment of full amount due plus accrued interest. Any amount owing will become due immediately in the event of bulk sale, mortgage, bankruptcy, attachment or execution made by or against customer or in event of refusal of customer to accept from carrier the goods ordered.



Cover of Elizabeth Pitt and
R. Tait McKenzie 1925-26
while at 2014 Pine Street
and Bryn Mawr, Philadelphia

Book Photos by cousin
of R.T. Tait.

Elizabeth Pitt Barron
321 - 413 Linwell Rd.
St. Catharines, Ont., Canada
L2M 2P3

showing The Mill of Kintail
Plaque Presentation to
Jamie & Irene Leys Aug 1985
by the Mississippi Valley
Conservation, scenes from the
Pakenham Area, and early
Mill of Kintail scenes, of
Holidays there in the forties
after some years of neglect,
vines on the bldg, and Tait's
studio as he left it. His
original gate entrance, & the dam
disintegrating.

EPB. 262.
23.42

Writing as a retirement activity

By JUDY CREIGHTON
The Canadian Press

Your secret dream to be a writer could be translated into a challenging project, or even a second career, after retirement.

Writing for magazines or periodicals isn't as difficult as you might think, says Michelle West, a Toronto freelance writer who has compiled The No-Bull Guide to Getting Published and Making It as a Writer (Winslow Publishing, \$9.95).

"Many people have vague dreams of becoming a writer some day, but it is only when you have a definite plan — and follow it through — that you can begin to make it," says West.

"I found that no matter how much competition there is out there, many editors are always practically searching for new writers."

Her views are shared by Pat Bradley, executive director of the 355-member Periodical Writers Association of Canada. "It can be a very tight market," Bradley says, "but if you

have something that fits into an editor's mandate you can succeed. People do break into the market every year."

But, Bradley warns, "you aren't going to get rich being a freelancer and it's not an easy life."

West says older people have some advantages as writers "because of their knowledge, their memories."

Writing can also serve to counter boredom and "be an ideal way for seniors to bring in a little extra money."

"The work is non-strenuous, and can often be done entirely from home. People with vision problems or arthritis in their hands can just talk into a tape recorder and have their words transcribed."

West, 39, admits that her book isn't a manual on how to write but a guide to selling what you write.

"There are plenty of night school and other courses which will help a person get the basics on how to write," she says. "But unless you are writing for the fun of it, as therapy, then you

will undoubtedly want to market your work."

West's book takes the reader through the rudiments of preparing a manuscript or outlining a story, how and when to submit it and the best way to approach an editor with an idea.

She suggests keeping a notebook by the bed so you can jot down any ideas immediately.

And study magazines to become familiar with the wide range of publications because

"many more magazines than you might think are actually crying out for good writers that they can really depend on."

Community newspapers offer another market, West says, giving the would-be writer a chance to begin a career and make contact with editors.

Another way to break in is to find magazines that are just starting up, says West.

"Look at newspaper ads for the first people a magazine needs to hire — an editor or an advertising sales manager. . . . When you do (see the ad), contact them by phone and ask if they need contributions."

She says that you may not get paid a lot, but tearsheets of your published article "will be worth gold as examples of your work in future freelance endeavors."

Judy Creighton welcomes letters at The Canadian Press, 36 King St. E., Toronto, Ont. M5C 2L9, but cannot promise to answer all correspondence personally.

NOT FOR GRIPPING

Diagonal-cutting pliers are meant only for cutting. Never use them for gripping.

The Standard, Wednesday, May 20, 1987

15



TORONTO WRITER MICHELLE WEST

— CP laserphoto

★ FABRIC LAND ★

★ 6 DAY MADNESS! PRICES SLASHED! QUANTITIES LIMITED ★

PRESENT STOCK ONLY

FABRIC & NOTION OFFERS 'til 9 p.m.

★

★ M'S DELI FACTORY ★

New Store Hours: Wed. 9-9

Specials ineffect Wed. May 20 to

"We've Got Good Things"

SLEEP continued from page 28

sometimes used to give patients a few winks. These include some of the major tranquilizers like thioridazine (Mellaril) and haloperidol (Haldol). Antidepressant drugs such as doxepin (Sinequan) and amitriptyline (Elavil) are also fairly sedative and make reasonable hypnotics. Some doctors don't like using either group because of side effects caused by high doses, but to achieve sleep one needs only a fraction of the dose usually prescribed for psychotic behavior or depression. Whenever I get roped into prescribing a sleeping pill, I prefer to use an antidepressant in about one-sixth the usual dose for depression. If you take the correct dose, side effects won't be a problem. Neither the major tranquilizers nor the antidepressants are addictive.

Many antihistamines make people drowsy and can be taken to help you sleep. The nonprescription diphenhydramine (Benadryl) or prescription hydroxyzine (Atarax) usually works fine. Dimenhydrinate (Gravol), an antihistamine usually taken for motion

sickness, is used by some people to promote sleep, as are cough syrups. These drugs are not physically addictive but, like all medications, should not be taken regularly unless under a physician's supervision.

The only prescription necessary for alcohol is cold cash. Like most of the nonbenzodiazepine sleeping potions, it lessens the amount of time you spend in dream sleep, but the actual consequences of disturbing the normal sleep cycles aren't really known. Alcohol is metabolized rapidly, so while it may put you to sleep on an occasional basis, you might suffer disrupted sleep toward daybreak as you go into withdrawal. Incidentally, some teetotalers who'd never touch a drop add a bit of vanilla extract to their evening tea or coffee. It's about as potent as any brandy you can buy at the liquor store.

Finally there are the over-the-counter sleeping pills, which contain bits of antihistamines and anticholinergic drugs like scopolamine. While there's no evidence they're dangerous — as long as you stay away from cars and machinery

— one study on Sominex showed it to be no better than a placebo.

PILLS, PILLS, PILLS — FORGET THEM ALL. If you can't sleep, maybe you're not tired. Try working harder or getting some exercise. It's odd, but many people who complain of sleep disturbances prove to be completely normal in sleep lab tests. If you're uptight or anxious, try to figure out why. If that just makes things worse at 2 a.m., think of other things. Pretend you're somewhere else. Above all, don't wear yourself out tossing and turning. If sleep doesn't come, get up and defrost the fridge.

Or try some warm milk, an old-fashioned remedy that really works. Milk contains tryptophan, a protein builder involved in the sleep cycle, and it can be very effective. Besides, no one has yet demonstrated that tryptophan has any addictive properties, and it's very hard to commit suicide with milk. If you don't like milk straight, mix some Horlicks, Postum or Ovaltine into it; they're all malt powders you can buy in the grocery store. Horlicks, developed in the 1870s,

has even been medically tested. While the studies aren't the greatest from a scientific point of view, it does appear to work. Add a bit of honey to your milk and malt beverage and you'll feel even more relaxed and sleepy — but watch both the malt mix and the honey if you're on a salt- or sugar-restricted diet.

You might also follow the advice of one of my 1919 medical books. Start with a well ventilated, not overheated room and a comfortable mattress. Get into a light garment to allow the "poisonous exhalations of the skin to escape"; better still, go to bed in the raw. Avoid excitement or extraordinary strain just before bedtime (not including, I hope, coupling games). Don't eat a heavy meal before hitting the sack.

How little has changed in the last 60 years! Don't forget to try a long, warm bath or shower. What enjoyment. Who needs pills? Sweet dreams.

The views expressed are those of the author, a practising physician. Readers with a medical problem should see their own doctor, but Dr. Seiden would be happy to consider suggestions for subjects to be covered in future columns

LIFESTYLES

This Is Your Book

And Jim Demers would like to help you write it *By Fred Blazer*

Saints, sinners, losers, winners. There are countless Canadians — well, dozens anyway — who long to record their lives. Their memoirs would be the stuff of legend, they say, inspiring and exciting thousands of readers — if only they could collect their ideas on paper. Enter Jim Demers, a writer who offers an autobiography co-writing service with the intention of overcoming precisely that obstacle.

Demers has worked with 17 novice autobiographers since he started his writing agency, Paragraph One, in November 1978. All kinds of people have contacted him, he says — immigrants who have made good, once renowned thespians who have tumbled from glory, even an embezzler (once jailed, now retired) who explained how happy he was that Canadians are such open, trusting people. It made his work so much easier.

Not everyone can become a successful autobiographer, says Demers, but the work of a novice who is uncompromisingly honest "can be electrifying." He isn't looking exclusively for sensational stories, although he's interested in any book that will be a commercial hit. "But what I'm also after," he says, "is a

means of helping sensitive people to articulate. Many people write autobiographies because it's a way of coming to grips with troubled lives. That's what I'm looking for — people who have suffered hardships, received illumination, and found the courage to carry on."

He's serious about that. Now 37, Demers has been writing since the early 1960s, when he taught English in a high school in Sault Ste. Marie, Ontario and in his spare time penned short stories that appeared in Northern Ontario newspapers. In 1974 his novel, *The God Tree* (itself an autobiographical work about growing up in the Ottawa Valley), was published by Musson to generally favorable notices ("prose that recalls the musical cadence of Dylan Thomas," declared the *Victoria Times*). Some Ontario high schools use the book as a text in Canadian literature classes.

The experience of writing his own novel gave Demers the idea that other people could be helped to record unusual personal histories. What he didn't anticipate were the problems that arose after he bought a classified ad in a Toronto newspaper, announcing his availability as a ghostwriter. His choice of words proved to be unlucky. "A lot of people apparently don't know what ghostwrit-

ing means," marvels Demers. "Occultists kept calling me, wanting me to write about their practices." After defining his terms more accurately, he still ran into trouble. "Maybe you have to expect strange clients when you advertise in the classified section," he speculates. "The number of people who believe they're being pursued by the CIA is staggering."

The occasional client is not only strange but dangerous. Invited to the apartment of a prospective autobiographer, Demers found himself locked in with a felon who was on the run from the police and the mob. "On the phone," recalls Demers, "it sounded as if he was brimming with creative energy. It was only when I got there that I realized I'd confused enthusiasm with latent psychopathic violence."

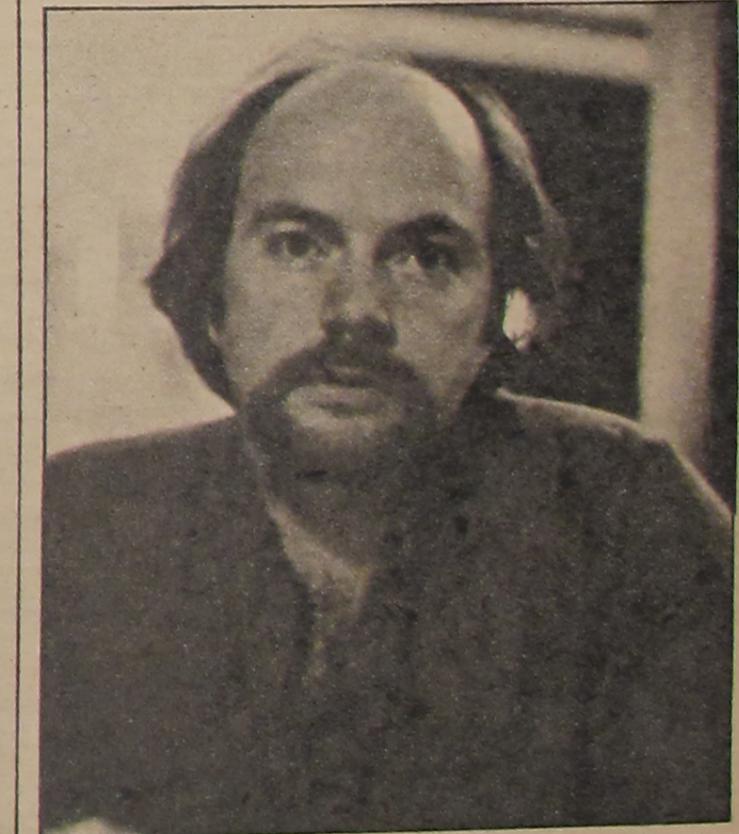
On the whole, though, Demers is pleased with his writers and their stories. He has worked, he says, with "a couple of recognizable names," although most of his clients are ordinary people who have had what he calls exceptional insights. "One woman," says Demers with vicarious passion, "is writing a simple story about families and traditional moral principles; but really, it explores what it means to have a place in the world and to know that love exists."

Demers helps his clients produce either straight autobiographies or fictionalized versions that can become novels. "It's the simplest type of writing for beginners," he says. "They don't have to invent the story; they've lived it."

Clients have a two-hour session each week in his office, "finding their voice," as Demers calls it, laboring over ideas and making notes. Then the authors are expected to amplify and edit each week's material at home. In most cases, he says, not more than a dozen sessions are required to develop two detailed chapters plus a 100- to 150-page outline of the final book. The total cost for the average

project is \$300, more if extra services are required. Demers handles the principal work alone but retains the services of two translators (two of his clients have written in Russian), a photographer, a researcher and three writers with expertise in law and journalism.

The cost of every autobiography project includes Demers's fee for acting as the author's representative with major



Demers prefers to work with people who 'receive illumination'

commercial publishers in North America. He sends each autobiography outline to seven publishers, and he's now negotiating contracts for three books.

Jim Demers makes no guarantees, either of literary glory or of therapy through self-knowledge. But if you have a few hundred dollars and a life story you're bursting to tell — no CIA paranoid, please — gather your facts together and write to him at Paragraph One, 217 Avenue Road, Toronto M5J 2J3. But don't do it until January. Demers is temporarily closing his agency to write a book of his own. "Writers," he says, "will understand."



The **Margaret Eaton School Digital Collection** is a not-for-profit resource created in 2014-2015 to assist scholars, researchers, educators, and students to discover the Margaret Eaton School archives housed in the Peter Turkstra Library at Redeemer University College. Copyright of the digital images is the property of Redeemer University College, Ancaster, Canada and the images may not be copied or emailed to multiple sites without the copyright holder's express written permission. However, users may print, download, or email digital images for individual non-commercial use. To learn more about this project or to search the digital collection, go to <http://libguides.redeemer.ca/mes>.